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Resurgam. Acc. arr. for piano

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Resurgam Acc. a. - G. 1. 103

Resurgam

For Soli, Chorus and Orchestra

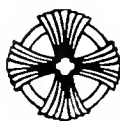
Text by

Louise Ayres Garnett

Music by

Henry Hadley

Opus 98



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College

TO THE
MEMORY OF MY DEAR FATHER

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Resurgam

PART I — BIRTH

No. 1 — *Out of the dust Thou hast raised me*

OUT of the dust Thou hast raised
me, God of the living;
Out of the dust Thou hast raised me,
and brought me to the light of the
morning.
Mine eyes are full of the wonders of
creation,
And my spirit leaps within me.
I behold Thy glory lifted into moun-
tains,
Thy kindness deepened into valleys.
Thy hospitable mercies poured unmeas-
ured in the seas.
In plenteous ways thou hast devised the
telling of Thy dreams,
Entreating beauty from the clay,
And quickening man from out his dusty
silence.
Thou floatest flakes of color in the air,
and, breathing on them,
Wingest them to life;

Thou callest forth the dazed leviathan
up from the watery reaches,
And summonest vasty creatures who
come lumbering past,
Astonished at their being.
Who am I, Lord of Creation, that Thou
shouldst think upon me?
Beside a mountain or a soaring bird,
what am I that Thou shouldst give
me place?

I can praise Thee, O my God!
I can praise Thee to the summit of my
singing;
With the flesh of me, with the breath
of me, with the height of me!
Increase my stature until I pass the oak
and glimpse the towers of heaven!
With the waters of gratitude I brim my
cup and pour it at Thy feet;
For thou hast shared the gift of life, and
my spirit sings within me!

No. 2 — *Love supreme and light of light*

Love supreme and light of light,
All creation's very God,
Who hast summoned man from sleep,
Raised him living from the sod:
Thou who gavest life to me,
Take the gift I bring to Thee.

Valley-deepened is my heart,
Greenly decked with gratitude;
Mountain-lifted is my soul,
Striving toward infinitude.
With the dawn of waking things
Mounts the song my spirit sings.

Resurgam

As the waters of the earth
Spread the reaches of my thought,
Where with white and swelling sails
Ride the dreams my hope has wrought.
Out of silence into birth
Thou hast brought me, God, to earth.

To Thy use I consecrate
This, my being's sacred cup,
And to Thee, O Lord of Birth,
Joyously I lift it up.
Make me pleasing in Thy sight,
O God of love and light of light.

INTERLUDE — SCHERZO

No. 3 — Over the hills of the sky they come dancing

Over the hills of the sky they come
dancing,
Children—Children!
Their feet are white as water-lilies,
Staining the night with petals of snow.
Their hair throws nets of beauty to the
moon,

Catching a tangle of stars.
The bells of heaven are in their laughter,
And they ring, ring, ring,
Ring till all the skyey casements open,
Open to their chiming.

Play, children!
Play your fleetest!
Play in a passion of joy
On the hills of delight!
Join your hands as you frolic
And make a garland of gladness.
Circle around and around and around,
Till planets speed their spinning
In airy rivalry.
And find a baby-angel,
His wings still moist with blossoming,
And dance about him,
Singing as you go:

*Ring-a-ring-a-rosie,
Pocketful o' posie.
We have found an angel-boy,
Caught him in a loop of joy,
Wings a-shimmering,
Smile a-glimmering,
Digging toes
In clouds of rose.
See him shake his chubby fist,
Dimpled where it has been kissed!
Ring-a-ring-a-rosie,
Pocketful o' posie,
We have found an angel-boy,
Caught him in a loop of joy.*

Dance, children!
Dance in the sun!
Fling your hearts like balls in the air
And catch with eager hands!
Run through the heavenly orchard,
And gather the golden fruits!
See the baby-angel,
His pretty wings a-quiver;
He has seized a yellow apple,
And tossed it with his might.
Over it rolls,

Resurgam

Down, down, down—
The children plunge after it,
Laughing and shouting,
Shouting and laughing,
The children plunge after it,
The baby-angel, unafraid,
Trying out his wings.
Down to earth
In a flock they go tumbling,

And the earth-folk,
Seeing the golden fruit,
Think a star is falling.

Haste, children!
Haste with runaway footsteps!
Find your yellow plaything
And hurry back to heaven!

PART II — *LIFE*

No. 4 — *Into the noon of labor I go forth*

Into the noon of labor I go forth that I
may reap my destiny.
Sorrow is my lot, and labor my achievement,
The beauty of God's handiwork my
compensation.
Something within me rushes like a fountain and urges me to joy;
Sorrow is as beauty, and labor as reward.
Thou art become a greater God, O God,
because of mine endeavor.
Listen through mine ears, Thou of my
singing sanctuary,

Listen through mine ears, that I hear
Thy silent music;
Look through mine eyes, that I vision
the unseen;
Speak through my lips that I utter words
of gladness.
Walk Thou with me, work Thou
through me,
That I may make Thee manifest in all
my ways.
I will praise Thee, God, praise Thee
with the labor of my hands
And with the service of my spirit!

No. 5 — *I know my fires consume too fast*

I know my fires consume too fast,
I know that soon they will have passed,
But oh, the joy of mounting flame,
The gift of warmth to those who came.
Burn, my spirit, in the blast!
These bones to ash must turn at last,
So light the world in beauty's name!

Grief, I have climbed thy heights;

Joy, I have seen thy face;
Work, I have proved thy rights;
Love, I have run thy race;
Youth, I have flown thy kites;
Age, I have learned thy pace.
Each is a friend to me,
True without end to me,
Each doth extend to me
Knowledge and grace.

Resurgam

PART III — DEATH

No. 6 — *Into the valley-land my feet descend*

Into the valley-land my feet descend,
and man may not go with me;

But Thou, O God, companion me in
love that I be unafraid.

The dream of death has flowered in my
soul and sounds of earth fall dimly on
my ears.

Slowly the sun goes westering in the
hills, and the crimson pageant of my
passing hour

Flames in their deeps and moves across
the sky.

Something within me reaches back to
birth and fills me with exulting.

As the waters of a river, sweep the won-
ders of creation through my being,
And birth and death are so inseparate I
know not each from each.

And yet a mighty fearing falls upon me.
Shadows descend and blur the crimson
hills.

A wind flung from a womb of ice
Blows from the shores of nothingness.
The shadows shed their shoes of stealth;
They run in naked swiftness from the
hills

Calling the hosts of darkness.

The winds sing a song of fury,
The winds arise and shout their passion
down the world.

Drained in a pitiless draught
Are the splendors of the skies.
Towers of cypress touch the heights;

Yea, in a battlement of gloom
The towers of cypress overwhelm the
heavens.

My peace is perished,
My dreams are fallen from me.
Into the night no planet speeds its glory;
The stars are drowned.
Lonely the hulk of a broken moon
Lifts its bloody sail.

Why hast Thou hidden Thyself,
O God?

Why hast Thou turned Thy face aside
And burdened me with night?

Where is my dream of death,
And where its sanctuary?

The heat of hell assails me;
I am consumed in bitterness and pain.
Reveal Thyself, O unforgetting Spirit!
Unfold Thyself that I may be enshrined
In the beauty of Thy presence.
Drive forth this mocking counterfeit of
Death,

For it is Thou who art my Death, O
living God,

It is Thou who art my Death, and only
Thou!

My fearing passes from me:
As a heavy mantle falling from tired
shoulders,

My fearing slips away.
Thou hast heard my cry, O Great Be-
stower!

Resurgam

Thou hast heard my cry, Thou hast
 lifted me up,
Thou hast delivered me.
Candles are set at my feet that I be not
 lost forever.
The blight of darkness is resolved into
 tranquil eventide.

Now does the hush of night lie purple
 on the hills.
The moon walks softly in a trance of
 sleep;
Her whiteness cools the passion of the
 skies.
I hang my quiet lute upon her curve

And let the night winds chant my
 requiem.

Waters of peace arise and drift me down
 the spaciousness of silence and of
 song;

God lights His solemn watch-fires over-
 head to keep the vigil of man's mys-
 tery.

In the triumph of surrender I take Thy
 gift of sleep.

Lean low, Thou Shepherd of my
 dreams; lean low to meet me as I lift
 on high

The chalice of my dying.

No. 7 — *When sleeping shall my eyelids close*

When sleeping shall my eyelids close
And I must lay me down at last,
Perils of doubt through which I passed
Shall drift away as twilight goes.
Visions of tasks I should have done,
Passion of grief for deeds of wrong,
All shall merge in the evening song
That marks the setting of my sun.

Song of my passing, song of dust,
Thrown to the winds that swept it hence!
Mortal longing for Why and Whence
Into the urn of silence thrust!
Who shall fathom, in asking why,

The pomp and purpose of man's re-
 nown?

He only knows, when he lays him down,
It was good to live, it is good to die.

Sweet is the music in my ears
That croons the song of life and death.
A prayer of praise with my last breath
I send to Him who spent my years.

Back of the hills where night is deep,
Splendidly sinks my setting sun.

Receive me, God; my day is done:
I only know that I must sleep.

Resurgam

PART IV — RE-BIRTH

No. 8 — *I slept, and now I wake again*

I slept, and now I wake again.
O waking past my dreaming!
O Love Imperious that has called me
 forth from out my valley's shadow!
I feel my spirit stir and half awake,
Then look in bright bewilderment at
 dawn.

A mighty whirlwind, breath of the liv-
 ing God,
Sweeps from beyond the barricades of
 night and stooping low
Lifts me from out my dust and sets me
 free.
I feel the Power that moors me to Itself;
That keeps the rhythmic pattern of the
 stars;

That spins, like a fiery plaything in the
 air,
The Earth that was my home.
In the beginning I looked upon crea-
 tion,
And my heart grew great within me.
Now that I look upon a life renewed,
And know that man is born again,
My heart is as a forest treed with won-
 der,
The cymbals of my joyance make a stir-
 ring sound,
My singing shakes the day.
Yea, as the new-born plants sang in ec-
 stasy,
So sing the voices of my thankfulness.

No. 9 — *I praise Thee!*

I praise Thee!
I glorify Thee!
My spirit on its summit shouts Thy
 name!
Thou art the Singer, man Thy song,
And yet, because Thou art the source
 of all my being's music,
I dare to lift my voice and sing of Thee.

O Singer, Who hast sent me forth,
I am returned to Thee!
Home to the voice that sang me,
Home to the breath of birth,
Home to the bells that rang me
From heavenly heights to earth,
Home to the hand that wrought me,
Home to the primal sod,
Home to the mind that thought me,
Home to the breast of God

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RESURGAM

1

Part I—Birth

Nº1. OUT OF THE DUST

LOUISE AYRES GARNETT

Chorus

HENRY HADLEY, Op. 98

Andante misterioso *Strings pizzicato*

PIANO

Violas *Cl.*

Wood *Horns*

rit.

SOPRANO
p *3*
Out of the dust Thou hast raised me, God of the liv-ing;

ALTO
p *3*
Out of the dust Thou hast raised me, God of the liv-ing;

TENOR
p *3*
Out of the dust Thou hast raised me, God of the liv-ing;

BASS
p *3*
Out of the dust Thou hast raised me, God of the liv-ing;

a tempo

mf *3*

Out of the dust Thou hast raised me, and brought me, and brought me

mf *3*

Out of the dust Thou hast raised me, and brought me

mf *3*

Out of the dust Thou hast raised me, and brought, and brought me

mf *3*

Out of the dust Thou hast raised me, and brought, and brought me

f *p*

to the light of the morn - ing. Mine eyes are full

f *p*

to the light of the morn - ing. Mine

f *p*

to the light of the morn - ing.

f *p*

to the light of the morn - ing.

Oboe

of the won-ders of cre - a - - tion,

eyes are full of the won-ders of cre-a - tion, And my spir-it leaps

And my

mf *f* *mf*

p *f*

I be - hold Thy glo - - ry lift-ed in - to

p *f*

I be - hold Thy glo - - ry lift - ed in - to

p *f*

with-in me. I be - hold Thy glo - ry lift-ed in - to

f *p* *f*

spir-it leaps with-in me. I be - hold Thy glo - ry lift-ed in - to

p *f*

moun - tains, Thy kind-ness deep - en'd, deep - en'd in - to val - leys,
 moun - tains, Thy kind-ness deep - en'd, deep - en'd in - to val - leys,
 moun - tains, Thy kind-ness deep - en'd in - to val-leys,
 moun - tains, Thy kind-ness deep - en'd in - to val-leys,

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

Thy hos - pi - ta - ble mer - cies pour'd un - meas - ured in the
 Thy hos - pi - ta - ble mer - cies pour'd un - meas - ured in the
 Thy hos - pi - ta - ble mer - cies pour'd un - meas - ured in the
 Thy hos - pi - ta - ble mer - cies pour'd un - meas - ured in the

mf *mf* *mf* *mf*

p
seas.

p
seas.

p
seas.

p
seas.

mf
In plen-teous ways Thou hast de-vised the tell-ing of Thy

p

p

mf
En-treat-ing beau-ty from the clay, _____

mf
En-treat-ing beau-ty from the clay, _____

mf
beau - ty from the

mf
En-treat-ing beau-ty from the

dreams,

p

cresc.

f

And quick-'ning man from out his dust - - y si-lence.

f

clay, And quick-'ning man from out his dust - - y si-lence.

f

clay, And quick-'ning man from out his dust - - y si-lence.

f

And quick-'ning man from out his dust - y si-lence.

Poco con moto

p

Thou float - est flakes of

Poco con moto

p

p

and, breath - ing on them, Wing - est them to

col - or in the air,

life:

p

Thou call - est forth the dazed le -

p

Thou call - est forth the dazed le -

vi - a - than up from the wa - ter - y reach - es, And

vi - a - than up from the wa - ter - y reach - es, And

p

p

sum-mon-est vast-y crea-tures who come lum-ber-ing past, As -
 sum-mon-est vast-y crea-tures who come lum-ber-ing past, As -

cresc.

p *cresc.*

ton-ish'd at their be-ing.
 ton-ish'd at their be-ing.

f

Più moto

Who am I, Lord of Cre-a-tion, that Thou shouldst think up-on—
 Who am I, Lord of Cre-a-tion, that Thou shouldst think up-on
 Who am I, Lord of Cre-a-tion, that Thou shouldst think up-on—
 Who am I, Lord of Cre-a-tion, that Thou shouldst think up-on—

Più moto

ff

CHORUS I

I

me? Be-side a moun - tain or a

me? Be-side a moun - tain or a

me? Be-side a moun - tain or a

me? Be-side a moun - tain or a

CHORUS II

II

me? Be-side a moun-tain,

me? Be-side a moun-tain,

me? Be-side a moun-tain,

me? Be-side a moun-tain,

(*)

Più lento

I

soar - ing bird, what am I that Thou shouldst give me place?

Più lento

II

ff what am I that Thou shouldst give me place?

ff what am I that Thou shouldst give me place?

ff what am I that Thou shouldst give me place?

ff what am I that Thou shouldst give me place?

Più lento

what am I that Thou shouldst give me place?

Con moto

Four-voice musical score in G major (one sharp). The tempo is marked 'Con moto'. Each voice part begins with a rest, followed by the lyrics 'I can praise Thee, O my'. The dynamics are marked *ff* (fortissimo) for each voice. The Soprano and Alto parts have a melodic line with a slur over 'praise Thee, O my'. The Tenor and Bass parts have a more rhythmic line with a slur over 'praise Thee, O my'.

Con moto

Four empty musical staves for Soprano, Alto, Tenor, and Bass voices, corresponding to the previous system. The key signature remains G major.

Con moto

Piano accompaniment in G major. The tempo is marked 'Con moto'. The score begins with a *mf* (mezzo-forte) dynamic. The right hand features a triplet of eighth notes in the first measure, followed by a melodic line with a slur. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The dynamics shift to *ff* (fortissimo) in the final measures.

I

God! — *ff* I can praise Thee,

God! — *ff* I can praise Thee,

God! — *ff* I can praise Thee,

God! — *ff* I can praise Thee,

II

ff I can praise Thee, — O my God! I can

ff I can praise Thee, — O my God! I can

ff I can praise Thee, — O my God! I can

ff I can praise Thee, — O my God! I can

ff I can praise Thee, — O my God! I can

I

f

to the sum-mit of my

f

to the sum-mit of my

II

praise Thee, O my God,

praise Thee, O my God,

praise Thee, O my God,

praise Thee, O my God,

praise Thee, O my God,

praise Thee, O my God,

praise Thee, O my God,

praise Thee, O my God,

I

With the flesh of me, — with the breath of me, —
sing - ing; With the flesh of me, — with the breath of me, —
With the flesh of me, with the

II

to the sum-mit of my sing - ing; With — the flesh and
With — the flesh and
to the sum-mit of my sing - ing; With — the flesh and
With — the flesh and

f *ff* *ff* *ff*

The musical score consists of three systems. The first system is for vocal part I, the second for vocal part II, and the third for piano accompaniment. Each system has four staves. The vocal parts have lyrics written below the notes. The piano part is at the bottom. Dynamics are indicated by *f* and *ff*. The key signature has one sharp (F#) and the time signature is 4/4.

with the height of me! In-crease my

with the height of me! In - crease my

breath of me, with the height of me! In-crease my stat-ure e - ven as the

breath of me, with the height of me! In-crease my stat - ure as the

cresc.

mf *cresc.*

mf *cresc.*

mf *cresc.*

breath of me, with the height of me! In-crease my

breath of me, with the height of me! In - crease my

breath of me, with the height of me! In-crease my stat-ure, stat-ure as the

breath of me, with the height of me! In-crease my stat - ure as the

cresc.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

stat - ure, in - crease my stat - ure un - til I

stat - ure, in - crease my stat - ure un - til I

oaks, in - crease my stat - ure till I,

oaks, in - crease my stat - ure till I

stat - ure, in - crease my stat - ure till I

stat - ure, in - crease my stat - ure till I

oaks, in - crease my stat - ure

oaks, in - crease my stat - ure

ff *p* *cresc.*

pass the oak and glimpse the tow'rs of heav'n! *ff*

pass the oak and glimpse the tow'rs of heav'n! *ff*

pass the oak and glimpse the tow'rs of heav'n! *ff*

pass the oak and glimpse the tow'rs of heav'n! *ff*

pass the oak and glimpse the tow'rs of heav'n! _____

pass the oak and glimpse the tow'rs of heav'n! *ff*

pass the oak and glimpse the tow'rs of heav'n! *ff*

pass the oak and glimpse the tow'rs of heav'n! *ff*

till I pass the oak and glimpse the tow'rs of heav'n! *ff*

till I pass the oak and glimpse the tow'rs of heav'n! _____

Più moderato

*meno mosso**f*

I

With the wa-ters of

With the wa-ters of

With the wa-ters of

With the wa-ters of

Più moderato

*meno mosso**f*

II

With the

With the

With the

With the

Più moderato

meno mosso

(Ω)

*rit.**f*

3

ff

rit.

f 3

grat - i-tude I brim my cup, I brim-my—

grat - i-tude I brim my cup, I brim my cup,

grat - i-tude I brim my cup, I brim-my—

grat - i-tude I brim my cup, I brim my cup,

wa - ters of grat - i-tude I brim my cup, I brim

wa - ters of grat - i-tude I brim my cup, I brim

wa - ters of grat - i-tude I brim my cup, I brim

wa - ters of grat - i-tude I brim my cup, I brim

cup, I brim my cup and pour it at Thy feet; For

I brim my cup and pour it at Thy feet; For

cup, I brim my cup and pour it at Thy feet; For

I brim my cup and pour it at Thy feet, Thy feet; For

my cup and pour it at Thy feet;

my cup and pour it at Thy feet;

my cup and pour it at Thy feet;

my cup and pour it at Thy feet;

my cup and pour it at Thy feet;

ff

Thou hast shared the gift of life, and my spir - it sings, —

Thou hast shared the gift of life, and my spir - it sings, —

Thou hast shared the gift of life, and my spir - it sings, —

Thou hast shared the gift of life, and my spir - it sings, —

For Thou hast shared the gift of life, —

For Thou hast shared the gift of life, —

For Thou hast shared the gift of life, —

For Thou hast shared the gift of life, —

For Thou hast shared the gift of life, —

cresc. *ff*

sings, — my spir - it sings, my spir - it

cresc. *ff*

sings, — my spir - it sings, my spir-it sings with

cresc. *ff*

sings, — my spir - it sings, my spir-it sings with

cresc. *ff*

sings, — my spir - it sings, my spir-it sings with

f *ff*

sings, — sings, — my spir - it

f *ff*

sings, — sings, — my spir-it sings,

f *ff*

sings, — sings, — my spir-it sings,

f *ff*

sings, — sings, — my spir-it sings,

f *cresc.* *ff*

ff *rit.*

sings — with - in — me!

ff *rit.*

in — me!

ff *rit.*

in — me!

ff *rit.*

in — me!

ff *rit.*

sings — with - in — me!

ff rit.

my spir - it sings with-in me!

ff rit.

my spir - it sings with-in me!

ff rit.

my spir - it sings with-in me!

ff *rit.*

rall.

No 2. LOVE SUPREME AND LIGHT OF LIGHT

Alto Solo

Andante tranquillo

PIANO

p 'Cello Solo

2 Fl.

2 Fag.

Horns

'Cello Solo

2 Fl.

2 Cl.

2 Ob.

2 Fag.

p

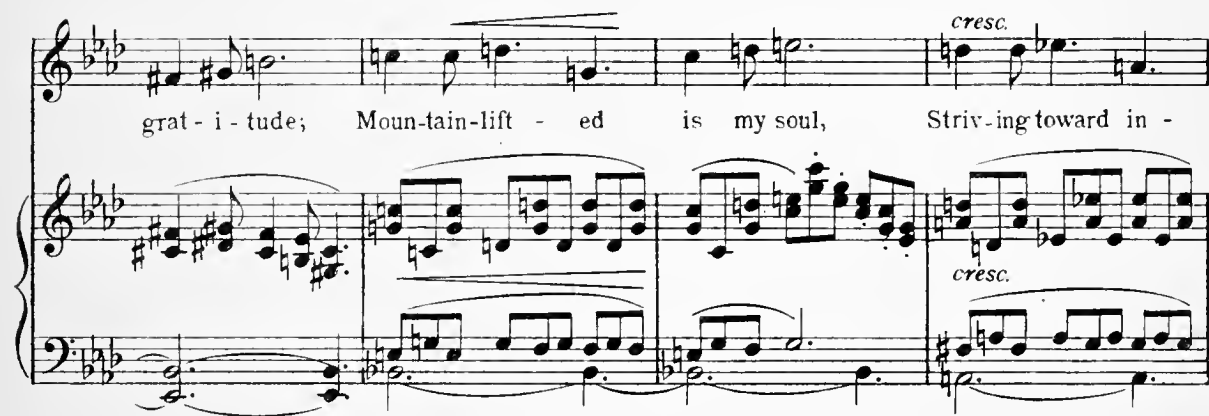
Love su-preme— and

Cello

Cl. & Fag. sustain

light of light, — All cre-a-tion's ver-y God, — Who hast sum-mon'd

man from sleep, — Raised him liv-ing from — the sod: Thou who gav-est life to me, —



sings. — As the wa-ters of the earth spread the reach-es of my thought,

Ob. *Horn* *p*

Where with white and swell - ing sails Ride the dreams my hope — has wrought.

(Cl.) *Horn* *esp. p*

Out of si - lence in - to birth Thou hast brought me,

rall. God, — to earth. —

rall. *Colli*

p

To Thy use — I con-se-crate This, my be-ing's sa - cred cup, —

a tempo

mf *f*

And to Thee, — O Lord of Birth, Joy - ous - ly I lift it — up.

mf *f*

mf *f*

Make me pleas - ing in Thy sight, O — God of — love — and

mf

light, — of light. —

p *pp*

mf SOPRANO II *p* ALTO

chil - dren! O - ver the hills — of the sky they come —

f SOPRANO II *mf* ALTO *p*

dan-cing, Chil - dren, chil - dren! Their feet are white as wa-ter -

SOPRANO I & II

Stain-ing the night with pet-als of snow. Their hair throws nets of beau-ty to the moon,

ALTO

lil - ies. Their hair throws nets of beau-ty to the moon,

f

Catch-ing a tan - - - gle of stars. —

Catch-ing a tan - - - gle of stars. —

And they ring, ring, ring, The bells of heav'n are their

The bells of heav'n are their laugh - ter, ring, ring, And they

Bells

mf

laugh - ter, Ring till all the sky - ey

ring, ring, ring, Ring till all the sky - ey

cresc.

mf

cresc.

mf

f

case-ments o - pen, O - pen to their chim -

case-ments o - pen, O - pen to their chim -

Bells

f

ing. _____

ing. _____

f Play, chil-dren!

f Play, chil-dren!

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a trill and a triplet. The bass staff has a rhythmic accompaniment with a triplet.

Play your fleet - est! Play in a pas-sion of joy — On the hills of de - light! —

Play your fleet - est! Play in a pas-sion of joy — On the hills of de - light! —

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a trill and a triplet. The bass staff has a rhythmic accompaniment with a triplet.

And make a gar - land of glad - ness.

mf Join your hands — as you frolic

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a trill and a triplet. The bass staff has a rhythmic accompaniment with a triplet.

GROUP I

SOPRANO I

Cir-cle a-round and a-round and a -

SOPRANO II

Cir-cle a-round and a-round and a -

GROUP II

SOPRANO I

SOPRANO II

SOPRANO I & II

mf

round, Till plan-ets speed their spin-ning,

round, Till plan-ets speed their spin-ning,

ALTO

mf

SOPRANO I & II

mf

Cir-cle a-round and a-round and a-round, Till

Cir-cle a-round and a-round and a-round, Till

ALTO *mf*

SOPRANO I

And find a ba - by -

SOPRANO II

And find a ba - by -

plan-ets speed their spin-ning In air - y ri - val-ry.

plan-ets speed their spin-ning In air - y ri - val-ry.

And

an - - - - - gel And dance a - bout him,

an - - - - - gel, His wings still moist with blos - som - ing,

SOPRANO I & II

His ti - ny wings still moist with blos - som - ing,

And dance a - bout him,

find - - - a ba - by - an - - - gel,

And dance a - bout him,

cresc.

Sing - ing as you go: _____

Sing - ing as you go: _____

cresc.

Sing - ing as you go: _____

Sing - ing as you go: _____

GROUP I

ALL THE SOPRANOS

f

GROUP II

ALL THE ALTOS

f Pack - et - ful o' po - sie.

Ring - a - ring - a - ro - sic,

f We have found an an - gel -

f Caught him in a loop of joy, —

boy,

GROUP I

SOPRANO I & II

f Smile a-glim-mer-ing, In

f Smile a-glim-mer-ing, In

GROUP II

SOPRANO I & II

f Wings a-shim-mer-ing, Dig-ging toes

f Wings a-shim-mer-ing, Dig-ging toes

f clouds of rose. See him shake his chub-by fist, clouds of rose. See him shake his chub-by fist,

f clouds of rose. See him shake his chub-by fist, clouds of rose. See him shake his chub-by fist,

f clouds of rose. See him shake his chub-by fist, clouds of rose. See him shake his chub-by fist,

Dim - pled where it has been kiss'd!—

Dim - pled where it has been kiss'd!—

The first system of the musical score is in G major (one sharp). It features a vocal melody and a piano accompaniment. The vocal part begins with a forte (*f*) dynamic and includes the lyrics "Dim - pled where it has been kiss'd!—". The piano part provides a harmonic accompaniment with chords and moving lines in both hands.

Pock-et-ful o' po-sie, We have found an an - gel -

Pock-et-ful o' po-sie,

The second system continues the musical score. The vocal part includes the lyrics "Pock-et-ful o' po-sie, We have found an an - gel -". A triplet of eighth notes is marked with a bracket and the number "3", and the dynamic is marked *cresc.* (crescendo). The piano part continues with a steady accompaniment.

Ring - a - ring - a - ro-sie, We have found an an - gel -

Ring - a - ring - a - ro-sie,

The third system continues the musical score. The vocal part includes the lyrics "Ring - a - ring - a - ro-sie, We have found an an - gel -". Similar to the previous system, it features a triplet of eighth notes marked with a bracket and the number "3", and the dynamic is marked *cresc.* (crescendo). The piano part continues with a steady accompaniment.

The fourth system of the musical score continues the vocal and piano parts. The piano part features a more active accompaniment with moving lines in both hands. The dynamic is marked *cresc.* (crescendo). The system concludes with a final chord in G major.

ff
boy, _____ *Caught him in a loop of joy.* _____
ff
We have found an an-gel - boy, _____ *Caught him in a loop of joy.* _____

ff
boy, _____ *Caught him in a loop of joy.* _____
ff
We have found an an-gel - boy, _____ *Caught him in a loop of joy.* _____

mf
 Dance, chil-dren, Dance in the sun!
mf
 Dance, chil-dren, Dance in the sun!

ff
mf

mf
Dance, chil-dren, Dance in the sun!

mf
Dance, chil-dren, Dance in the sun!

f
Fling your hearts like balls in the air _____

f
Fling your hearts like balls in the air _____

mf
f

unis.
f
And catch with ea-ger hands! Run thro' the heav'n-ly or - chard,

mf
Run thro' the heav'n-ly or - chard,

mf
And

mf
And

mf

See the ba-by-an - gel,
See the ba-by-
gath - er the gold - en fruits! See the ba-by-an - gel,
gath - er the gold - en fruits! See the ba-by-

ALL THE SOPRANOS

cresc.
His pret-ty wings a - quiv - er; He has seized a yel - low ap-ple,
an - gel, His pret-ty wings a - quiv - er; And

toss'd it with his might.

Shout - ing and laugh - ing, The chil - dren plunge af - ter it, The

ff

ff

The

Try - ing out his wings.

ba - by - an - gel, un - a - fraid, Try - ing out his wings.

ff

ff

Down to earth—

Down to earth—

f

f

42

II cresc.

In a flock they go tum-bling, tum - bling,

cresc.

In a flock they go tum-bling, tum - bling,

cresc.

cresc.

I tum - bling,

p

And the earth - folk,

p

And the earth - folk,

f

See-ing the gold - en fruit, Think a star is

f

See-ing the gold - en fruit, Think a star is

p

fall - ing. —

fall - ing. —

mf *cresc.*

mf *cresc.* 3

Haste, chil-dren! Haste with run - a - way foot - steps!

mf *cresc.*

f 3 *ff* 3

Find your yel - low play-thing, Find your yel - low

f 3 *ff* 3

Find your yel - low play-thing, Find your yel - low

f *ff*

GROUP I

play - thing, hur - ry back

play - thing, hur - ry back

GROUP II

play - thing, And hur - ry back

play - thing, And hur - ry back

ff

rit. *a tempo*

to heav'n!

rit. *a tempo*

to heav'n!

rit. *a tempo*

to heav'n!

rit. *a tempo*

to heav'n!

ff

8

Part II — Life

№ 4 INTO THE NOON OF LABOR

Bass Solo

Moderato e maestoso

PIANO

f *ff* *Tutti* *f* *ff*

In-to the noon of la - bor I go

forth that I may reap my des-ti-ny.— Sor-row is my

lot, and la-bor my a - chieve-ment, The beau-ty of God's hand-i-work my

com-pen - sa-tion. Some-thing with-in me

cresc. *p* *cresc.*

rush - es like a foun - tain and ur-ges me to joy; ———

f *f*

Sor-row is as beau-ty, and la-bor as re - ward.

p *p*

Thou art be-come a great - er

Horns *mf* *cresc.*

God, O God, be-cause of mine en-deav - er!

p
Lis - ten thro' mine ears, Thou of my sing-ing sanc - tu-a-ry,
molto tranquillo

Lis - ten thro' mine ears *espress.* that I hear Thy si-lent mu - sic;

mf
Look thro' mine eyes, that I vis - ion the un-seen;

mf *p*

Speak thro' my lips, that I ut - ter words of glad-ness. Walk Thou with

mf *p*

me, ——— work Thou thro' me, That I may make ———

Fl. *Ob.*

——— Thee man-i-fest in all my ways. ———

f *f*

f *b \flat*

I will praise Thee, God, praise Thee with the la - bor of my

f *3*

hands, — And with the ser - vice of my

p *cresc.*

spir - it! I will praise Thee with the

f

la - bor of my hands, And with the ser - vice of my spir - -

Slower *f*

it! —

rall. *ff*

8va bassa

№5 I KNOW MY FIRES CONSUME TOO FAST

Quartet

Andantino *p*

SOPRANO
ALTO
TENOR
BASS

I know my
I know my
I know my
I know my

Andantino *pp*

PIANO

fires con-sume too fast, — I know that soon they will have pass'd,
 fires con-sume too fast, — I know that soon they will have pass'd,
 fires con-sume too fast, — I know that soon they will have pass'd,
 fires con-sume too fast, — I know that soon they will have pass'd,

Viol. Solo

Cello Solo

But oh, the joy of mount-ing flame, The gift of those who

But oh, the joy of mount-ing flame, The gift of those who

But oh, the joy of mount-ing flame, The gift of those who

But oh, the joy of mount-ing flame, The gift of those who

p.

p came. *mf* > Burn, my spir - it, *p* burn

p came. *mf* > Burn, my spir - it, *p* burn

p came. *mf* > Burn, my spir - it, *p* burn

p came. *mf* > Burn, my spir - it, *p* burn

came. Burn, my spir - it, burn

p

burn in the blast! These bones to ash must turn at last,
 — in the blast! These bones to ash must turn at last,
 — in the blast! These bones to ash must turn at last,
 — in the blast! These bones to ash must turn at last,

f *pp* *f* *pp* *f* *pp* *f* *pp*

These bones to ash must turn at last, So light the world in beau - ty's
 These bones to ash must turn at last, So light the world in beau - ty's
 These bones to ash must turn at last, So light the world in beau - ty's
 These bones to ash must turn at last, So light the world in beau - ty's

mf *f* *mf* *f* *mf* *f* *mf* *f*

name! —

Grief, I have

name! —

Grief, I have

name! —

Grief, I have

name! —

Grief, I have

rall.

Viol. solo

p

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

climb'd thy heights; Joy, I have seen thy face; Work, I have proved thy rights;

Cello Solo

mf

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

p Love, I have run thy race; — *mf* Youth, I have flown thy kites; *pp* Age, I have

Viol. Solo

p *Wood* *mf* *pp*

p learn'd thy pace. Each is a friend to me, True with-out

p learn'd thy pace. Each is a friend to me, True with-out

p learn'd thy pace. Each is a friend to me, True with-out

p learn'd thy pace. Each is a friend to me, True with-out

p learn'd thy pace. Each is a friend to me, True with-out

end to me, Each doth ex - tend to me Knowl - edge and grace.

end to me, Each doth ex - tend to me Knowl - edge and grace.

end to me, Each doth ex - tend to me Knowl - edge and grace.

end to me, Each doth ex - tend to me Knowl - edge and grace.

I know my fires con - sume too fast, I know that soon they will have pass'd, cre - scen -

I know my fires con - sume too fast, I know that soon they will have pass'd, cre - scen -

I know my fires con - sume too fast, I know that soon they will have pass'd, cre - scen -

I know my fires con - sume too fast, I know that soon they will have pass'd, cre - scen -

do *ff*

But oh, the joy of mount - ing flame, So light the

do *ff*

But oh, the joy of mount - ing flame, So light the world,

do *ff*

But oh, the joy of mount - ing flame, So light the world,

do *ff*

But oh, the joy of mount - ing flame, So light the world,

rit.

world in beau - ty's name!

So light the world in beau - ty's name!

So light the world in beau - ty's name!

So light the world in beau - ty's name!

rit.

ff a tempo

rit.

dim.

p

Part III — Death

57

№6. INTO THE VALLEY-LAND

Chorus with Soprano Solo

Andantino

PIANO

p Horn Solo

pp Violas divisi

cl.

p

pp Cellos divisi

Bass Cl.

pp Kettle Drum

Horn II

Horn I

SEMI-CHORUS

p

In-to the val-ley land my feet de-scend,— and man may

p

In-to the val-ley land my feet de-scend,— and man— may

p

In-to the val-ley land my feet de-scend,— and man may

p

In-to the val-ley land my feet de-scend,— and man may

not— go with me;— But Thou, O God, com-

p

not, may not go with me;— But Thou, O God, com -

p

not, may not go with me;— But Thou, O God, com -

p

not— go with me;— But Thou, O God, com -

Horn *p*

pan - ion me in love that I be un - a - fraid. —

pan - ion me in love that I be un - a - fraid. —

pan - ion me in love that I be un - a - fraid. —

pan - ion me in love that I be un - a - fraid. —

Ob. I & II

Engl. Horn

The dream of death has flow-er'd in my

The dream of death has flow-er'd in my

The dream of death has flow-er'd in my

Wood

mf

and sounds of earth fall dim - ly on mine ears. —

mf

soul, and sounds of earth fall dim - ly on mine ears. —

mf

soul, and sounds of earth fall dim - ly on mine ears. —

soul,

mf

f

Slow - ly the sun goes wes - ter - ing in the hills, — and the

f

Slow - ly the sun goes wes - ter - ing in the hills, —

and the

and the

f

crim - son pa - geant of my pass - ing hour —

crim - son pa - geant of my pass - ing hour —

And the crim - son pa - geant of my pass - ing hour —

f

crim - son pa - geant of my pass - ing hour —

p *rall.*

Flames in their deeps — and moves — a - cross the

p *rall.*

Flames in their deeps — and moves — a - cross the

p *rall.*

Flames in their deeps — and moves — a - cross the

p *rall.*

Flames in their deeps — and moves a - cross the

rall.

sky. —

sky. —

sky. —

sky. —

p

p

Some - thing with - in me reach - es back to

Some - thing with - in me reach - es back to

p *a tempo*

p *cresc.* *f*

and fills me — with ex - ult - ing. — As the

cresc. *f*

birth, — and fills me with ex - ult - ing.

cresc. *f*

birth, — and — fills me with ex - ult - ing.

cresc. *f*

wa - ters of a riv - er sweep the won - ders

As the wa - ters of a riv - er sweep the won - ders

As the wa - ters of a riv - er sweep the won - ders

As the wa - ters of a riv - er sweep the won - ders

As the wa - ters of a riv - er sweep the won - ders

of cre - a - tion thro' my be - ing,

of cre - a - tion thro' my be - ing,

of cre - a - tion thro' my be - ing,

of cre - a - tion thro' my be - ing,

And birth and death

mf And birth and death are so in sep - a - rate, I know not

mf death are so in sep - a - rate, I know not

mf are so in sep - a - rate, I know not

mf are so in sep - a - rate, I know not

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is marked *mf* (mezzo-forte). The lyrics are: "And birth and death are so in sep - a - rate, I know not".

rit each from each.

rit each from each.

rit each from each.

rit each from each.

p

The second system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is marked *rit* (ritardando) and *p* (piano). The lyrics are: "each from each.".

rit *a tempo*

p

The third system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is marked *rit* (ritardando) and *a tempo* (return to tempo). The lyrics are: "each from each.".

FULL CHORUS

Piu Allegro

And yet a might - y fear - ing

And yet a might - y fear - ing

Piu Allegro

And yet a might - y fear - ing falls up - on me.

And yet a might - y fear - ing falls up - on me.

falls up - on me.

falls up - on me.

marcato

p Shad-ows de-scend and blur the crim-som hills. *f* A wind flung from a

p Shad-ows de-scend and blur the crim-som hills. *f* A wind flung from a

p Shad-ows de-scend and blur the crim-som hills. A

p Shad-ows de-scend and blur the crim-som hills. A

p *f*

mf womb of ice Blows from the shores of

mf womb of ice Blows from the shores of

mf wind flung from a womb of ice Blows from the shores of

mf wind flung from a womb of ice Blows from the shores of

mf

noth - ing - ness. *f* The shad-ows shed their shoes of *p*

noth - ing - ness. *f* The shad-ows shed their shoes of *p*

noth - ing - ness. *f*

noth - ing - ness. *f*

noth - ing - ness. —

f *p*

stealth; *f* Call-ing the *p*

stealth; *f* Call-ing the *p*

They run in na-ked swift-ness from the hills Call-ing the *p*

They run in na-ked swift-ness from the hills Call-ing the *p*

p *p*

ff 8

hosts _____ of dark - ness. _____

ff 8

hosts _____ of dark - ness. _____

ff 8

hosts _____ of dark - ness. _____

ff 8

hosts _____ of dark - ness. _____

ff

ff

CHORUS II *ff*

The winds sing a song of

ff

The winds sing a song of

ff

The winds sing a song of

ff

The winds sing a song of

ff

The winds sing a song of

CHORUS I

ff

I

The winds a - rise and shout their

The winds a - rise and shout their

The winds a - rise and shout their

The winds a - rise and

CHORUS II

II

fu - ry,

fu - ry,

fu - ry,

fu - ry,

ff

I

pas - sion down the world,
 pas - sion down the world,
 pas - sion down the world,
 shout their pas-sion down the world,

II

ff The winds a-rise and shout their
ff The winds a-rise and shout their
ff The winds a-rise and shout their
ff The winds a-rise and shout their

CHORUS II

II

pas - - sion down the world. _____

pas - sion down the world. _____

pas - - sion down the world. _____

pas - sion down the world. _____

cresc.

II

Wood wind

CHORUS I & II

I & II

p Drain'd in a pit - i - less draught

p Drain'd in a pit - i - less draught

p Drain'd in a pit - i - less draught

I & II

mf Drain'd in a pit - i - less draught

mf Drain'd in a pit - i - less draught

mf Drain'd in a pit - i - less draught

CHORUS I

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

CHORUS II

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

ff

Are the splen - - dors of the skies.

Drain'd in a draught are the splen - dors of the skies.

ff

ff

Tow'rs of cy - press touch — the heights,

This system contains the first three measures of the vocal and piano parts. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is in the lower staves. The first measure is a whole rest for the vocalists. The second measure begins with a forte (*ff*) dynamic and contains the lyrics 'Tow'rs of cy - press'. The third measure continues the melody with the lyrics 'touch — the heights,'.

ff

Tow'rs of cy - press

This system contains measures 4 through 6. Measures 4 and 5 are whole rests for the vocalists. Measure 6 begins with a forte (*ff*) dynamic and contains the lyrics 'Tow'rs of cy - press'. The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand.

ff

This system contains measures 7 through 9. Measures 7 and 8 are whole rests for the vocalists. Measure 9 begins with a forte (*ff*) dynamic and contains the lyrics 'Tow'rs of cy - press'. The piano accompaniment features a complex, rapid melodic figure in the right hand and a more rhythmic line in the left hand.

Yea, in a

ff Tow'rs of cy - press touch — the heights; Yea, in a

p Yea, in a

Tow'rs of cy - press touch — the heights; Yea, in a

touch the heights;

ff Tow'rs of cy - press touch the

touch the heights;

ff Tow'rs of cy - press touch the

p *cresc.*

bat - tle - ment of gloom,

bat - tle - ment of gloom,

bat - tle - ment of gloom,

bat - tle - ment of gloom,

Yea, in a bat - tle - ment of gloom

heights: _____ Yea, in a bat - tle - ment of gloom

Yea, in a bat - tle - ment of gloom

heights: _____ Yea, in a bat - tle - ment of gloom

Yea, in a bat - tle - ment of gloom

I

cresc. in a bat - tle - ment of gloom *ff* The

cresc. in a bat - tle - ment of gloom *ff* The

cresc. in a bat - tle - ment of gloom *ff* The

cresc. in a bat - tle - ment of gloom *ff* The

II

cresc. touch the heights; The

cresc. touch the heights; The

cresc. touch the heights; The

cresc. touch the heights; The

cresc. *ff*

ALL THE CHORUS

tow'rs of cy-press o-ver-whelm the heav'ns.

tow'rs of cy-press o-ver-whelm the heav'ns.

tow'rs of cy-press o-ver-whelm the heav'ns.

tow'rs of cy-press o-ver-whelm the heav'ns.

Molto meno mosso

ALL THE ALTOS

My peace _____ is per - ish'd,

ALL THE TENORS

My dreams _____ are fall - en from me. _____

Lento

TENOR I
pp *mf*

In-to the night no plan - et speeds its glo - ry; The stars are drown'd.

TENOR II
pp *mf*

In-to the night no plan - et speeds its glo - ry; The stars are drown'd.

BASS I
pp *mf*

In-to the night no plan - et speeds its glo - ry; The stars are drown'd.

BASS II
pp *mf*

In-to the night no plan - et speeds its glo - ry; The stars are drown'd.

Lento

pp *mf*

p Lone - ly the hulk — of a bro - ken moon *pp* Lifts its blood - y sail.

p Lone - ly the hulk — of a bro - ken moon *pp* Lifts its blood - y sail.

p Lone - ly the hulk — of a bro - ken moon *pp* Lifts its blood - y sail.

p Lone - ly the hulk — of a bro - ken moon *pp* Lifts its blood - y sail.

SOPRANO SOLO

f Why — hast Thou hid - den Thy - self, O God?

Eng. Horn *Andante*

pp

p Why hast Thou turn'd Thy face — a-side And — bur - den'd me with

p

night? —

Viol. Solo

espr

Allegro moderato

Where is my dream of death, And where its sanc - tu-a - ry?

The heat of hell as - sails me, — I — am con - sumed in

ff

dim.

decresc.

bit-ter-ness and pain. — Re - veal — Thy - self, O un-for-get-ting

Spir - it! Un - fold Thy-self that I may be en - shrined . In the

beau - ty of Thy pres - ence, In the beau - ty of Thy pres - ence.

Drive forth this mock - ing coun - ter - feit of death, For it is

Thou - who art my Death, O liv - ing God It is Thou - who art my

Death, and en - ly Thou!

Meno mosso molto tranquillo

pp

My fear - ing pass - es from me: —

pp

As a heav - y man - tle fall - ing from tired — shoul - ders My —

p

fear - ing slips a - way. — Thou hast heard my cry, — O great Be -

p

stow - er, Thou hast heard my cry, Thou — hast lift - ed me

Celli

up, — Thou hast de - liv - er'd me!

f

p

p

Can - dles are set at my feet — that I be not lost for ev - er.

p

SOPRANO I

p Now does the hush— of night— lie pur - ple on the

SOPRANO II

p Now does the hush— of night— lie pur - ple on the

ALTO I

p Now does the hush— of night— lie pur - ple on the

ALTO II

p Now does the hush— of night— lie pur - ple on the

p

hills, _____

The moon walks soft - ly in a trance of sleep; Her

hills, _____

The moon walks soft - ly in a trance of sleep; Her

hills, _____

The moon walks soft - ly in a trance of sleep; Her

hills, _____

The moon walks soft - ly in a trance of sleep; Her

white - ness cools the pas - sion of the skies. —

white - ness cools the pas - sion of the skies. —

white - ness cools the pas - sion of the skies. —

white - ness cools the pas - sion of the skies. —

p I hang my qui - et lute up - on her curve —

p I hang my qui - et lute up - on her curve —

p I hang my qui - et lute up -

p I hang my qui - et lute up -

And let the night winds chant my re - qui - em,

And let the night winds chant my re - qui - em,

on her curve And let the night winds chant my re - qui - em,

on her curve And let the night winds chant my re - qui - em,

SOPRANO I

re qui - em,

SOPRANO II

re qui - em,

ALTO I

re qui - em,

ALTO II

re qui - em,

TENOR I

TENOR II

BASS I

And let the night winds chant my re - qui - em,

BASS II

And let the night winds chant my re - qui - em,

pp

chant — my re — qui-em.

pp

chant — my re — qui-em.

pp

chant — my re — qui-em.

pp

chant — my re — qui-em.

pp

let the night winds chant — my

pp

let the night winds chant — my

pp

let the night winds chant — my

pp

let the night winds chant — my

cl.

p Solo

rall. *p a tempo*

Waters of peace a - rise, — and

rall. *p a tempo*

Waters of peace a - rise, — and

rall. *a tempo p*

Waters of peace a - rise, — and

rall. *a tempo p*

Waters of peace a - rise, — and

rall. *a tempo*

re - qui - em. —

rall. *a tempo*

re - qui - em. —

rall. *a tempo*

re - qui - em. —

rall. *a tempo*

re - qui - em. —

rall. *a tempo p*

drift — me down the spa - cious-ness of si - lence and of song! —

drift — me down the spa - cious-ness of si - lence and of song! —

drift — me down the spa - cious-ness of si - lence and of song! —

drift — me down the spa - cious-ness of si - lence and of song! —

God lights —

God lights — His sol - emn watch - fires

God

mf God lights His sol - emn

cresc. His sol - emn watch - fires,

o - ver - head, His sol - emn

lights His sol - emn watch -

cresc.

f watch - fires *pp* o - ver - head to keep the

f watch - fires *pp* o - ver - head to keep the

watch - fires *pp* o - ver - head to keep the

f fires *pp* o - ver - head to keep the

f

vi - gil of man's mys - ter - y. In the tri - umph of sur -

vi - gil of man's mys - ter - y. In the tri - umph of sur -

vi - gil of man's mys - ter - y. In the tri - umph of sur -

vi - gil of man's mys - ter - y. In the tri - umph of sur -

pp *p* *pp* *p* *pp* *p*

ren - der I take Thy gift of

ren - der I take Thy gift of

ren - der I take Thy gift of

ren - der I take Thy gift of

mf rall. *mf rall.* *mf rall.* *mf rall.* *mf rall.*

Horn

p poco lento *pp*

sleep. ——— Lean low, ——— Thou Shep-herd of my

p *pp*

sleep. ——— Lean low, ——— Thou Shep-herd of my

p *pp*

sleep. ——— Lean low, ——— Thou Shep-herd of my

p *pp*

sleep. ——— Lean low, ——— Thou Shep-herd of my

poco lento *p* *pp*

dreams; ——— lean low to meet me as I lift on

dreams; ——— lean low to meet me as I lift on

dreams; ——— lean low to meet me as I lift on

dreams; ——— lean low to meet me as I lift on

94 *mf* *pp*

high *mf* *pp*

The chal-ice of my

The chal-ice of my

The chal-ice of my

The chal-ice of my

The chal-ice of my

mf *pp*

rit.

dy - ing.

rit.

dy - ing.

rit.

dy - ing.

rit.

dy - ing.

rit.

dy - ing.

Largamente

p esp.

molto rall.

p

pp

Chorus

Moderato

Obce

PIANO

p espress.

Horns

pp

Strings
pizz.

Eng. Horn

Eng. Horn

Ob.

Horns

SEMI-CHORUS

SOPRANO

pp

ALTO

pp

TENOR

pp

BASS

pp

When sleep - ing shall my eye - lids close And I — must lay me

When sleep - ing shall my eye - lids close And I must lay me

When sleep - ing shall my eye - lids close And I must lay me

When sleep - ing shall my eye - lids close And I — must lay me

pp
(unaccompanied)

down at last, Per-ils of doubt thro' which I pass'd Shall

down at last, Per-ils of doubt thro' which I pass'd

down at last, Per-ils of doubt thro' which I pass'd

down at last, Per-ils of doubt thro' which I pass'd Shall

Horn

drift a-way as twi-light goes. Vis-ions of tasks I

Shall drift as twi-light goes. Vis-ions of tasks I

Shall drift as twi-light goes. Vis-ions of tasks I

drift as twi-light goes. Vis-ions of tasks I

Oboe

should have done, Pas - sion of grief for deeds of wrong,

should have done, Pas-sion of grief for deeds of wrong, of wrong,

should have done, Pas - sion of grief for deeds of wrong,

should have done, Pas-sion of grief for deeds of wrong, of wrong,

All shall merge in the eve - ning song That marks the

All shall merge in the eve - ning song That marks the

All shall merge in the eve - ning song That marks the

All shall merge in the eve - ning song That marks the

G28314

set - ting of my sun.

set - ting of my sun.

set - ting of my sun.

set - ting of my sun.

Ob. *mf* *3*

Cl. *mf* *3*

Horn

pp

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

pp

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

pp

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

pp

Song of my pass - ing, song of dust, Thrown to the winds that swept it hence!

pp

Mor - tal long - ing for Why — and Whence In - to the urn of

Mor - tal long - ing for Why — and Whence In - to the urn of

Mor - tal long - ing for Why — and Whence In - to the urn of

Mor - tal long - ing for Why and Whence In - to the urn of

p *più moto*

si - lence thrust!

p

si - lence thrust!

p

si - lence thrust!

p

si - lence thrust!

ALL THE BASSES

p *marcato*

Who shall fath - om,

p *più moto*

fp *cresc.*

marcato

ALL THE SOPRANOS

Who shall fath - om, in ask - ing

ALL THE ALTOS *mf* Who shall fath - om, in ask - ing

ALL THE TENORS *mf* Who shall fath - om, in ask - ing

Who shall fath - om, shall fath - om, in ask - ing

who shall fath - om, in ask - ing

cresc.

f

ff why, The pomp and pur - pose of man's re - nown?

ff why, The pomp and pur - pose of man's re - nown?

ff why, The pomp and pur - pose of man's re - nown?

ff why, The pomp and pur - pose of man's re - nown?

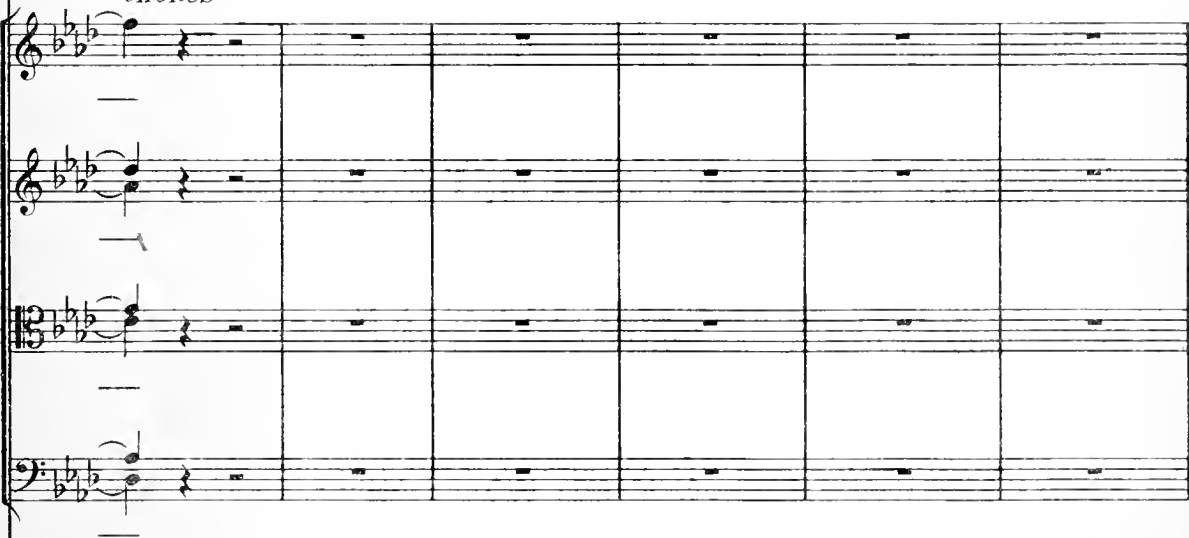
ff

SOPRANO SOLO

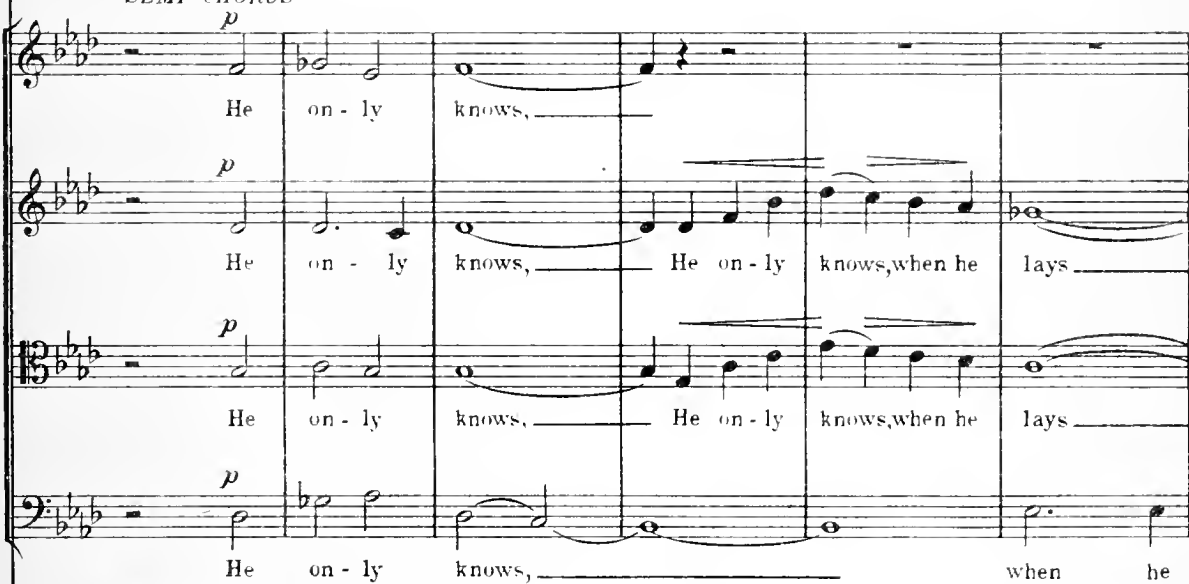


He on-ly knows, _____ when he

CHORUS



SEMI-CHORUS



p He on-ly knows, _____

p He on-ly knows, _____ He on-ly knows, when he lays _____

p He on-ly knows, _____ He on-ly knows, when he lays _____

p He on-ly knows, _____ when he



p

lays him down, It was good to live, —

lays him down, It was good to live, —

it is good to

ff *rall.*

CHORUS I

It was good to live, it is good to

cresc. *ff* *rall.*

It was good to live, it is good to

cresc. *ff* *rall.*

It was good to live, it is good to

cresc. *ff* *rall.*

It was good to live, it is good to

cresc. *ff* *rall.*

CHORUS II

it is good to

ff *rall.*

it is good to

ff *rall.*

it is good to

ff *rall.*

it is good to

ff *rall.*

cresc. *ff* *rall.*

die. _____

die. _____

die. _____

die. _____

die. _____

die. _____

die. _____

die. _____

cresc.
Kettle Drum

ff *Brass*

The musical score is written for a vocal ensemble and piano accompaniment. It consists of nine staves. The first eight staves are for vocal parts, each starting with the word "die." followed by a blank line for lyrics. The vocal parts are arranged in two systems of four staves each. The first system uses soprano, alto, tenor, and bass clefs. The second system uses soprano, alto, tenor, and bass clefs. The piano accompaniment is on the bottom staff, featuring a grand staff with treble and bass clefs. It includes a Kettle Drum part with a crescendo marking and a Brass part with a fortissimo (ff) marking. The piano part includes triplets and other musical notations.

QUARTET

p Sweet is the mu - sic in my

p Sweet is the mu - sic in my ears, sweet

p Sweet, sweet the mu - sic, sweet

p Sweet is the mu - sic in my

p *unaccompanied*

K. Dr.

(Organ)

mf ears That croons the song of

mf in my ears That croons the song,

mf in my ears That croons the song of

mf ears That croons the song of

mf

Q

life — and death. —

the song of life — and death. —

life, — of life — and death. —

life and death. —

pp

pp

pp

pp

pp

mf Cl.

p

CHORUS I

Maestoso e moderato

f A pray'r of praise, a pray'r with — my last

f A pray'r of praise, a — pray'r with my — last

f A pray'r of praise, a — pray'r with my last

A pray'r of praise, a — pray'r with — my last

Maestoso e moderato

(Organ)

f

Ped.

CHORUS II

p breath, — I *f* send to Him who spent my years. —

p breath, — I *f* send to Him who spent my years. —

p breath, — I *f* send to — Him who — spent my years. —

p breath, — I *f* send to Him who spent my years. —

p *f*

ALL THE SOPRANOS

mf Back of the

mf Back of the hills where night is deep, where —

mf

ALL THE TENORS

mf Back of the hills where night is deep, where —

mf Orchestra

hills where night is deep,

mf **ALL THE ALTOS**

Back of the hills where night is

night is deep,

mf **ALL THE BASSES**

Back of the

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a series of chords and a melodic line in the bass clef that spans across the measures.

ff **FULL CHORUS**

Splen - did - ly sinks my

ff

Splen - did - ly sinks my

ff

Splen - did - ly sinks my

ff

Splen - did - ly sinks my

hills where night is deep,

ff (unaccompanied)

Kettle drum

The piano accompaniment continues with a grand staff. It includes a section marked 'Kettle drum' with a specific rhythmic pattern. The vocal parts are arranged in four staves, with the first two staves having lyrics and the last two staves having lyrics and musical notation.

set - ting sun, sinks my set - ting sun.

set - ting sun, sinks my set - ting sun.

set - ting sun, sinks my set - ting sun.

set - ting sun, sinks my set - ting sun.

set - ting sun, sinks my set - ting sun.

p

p

p

p

p

Re - ceive me, God;

Re - ceive me, God;

Re - ceive me, God; my day is

Re - ceive me, God; my day is

Re - ceive me, God; my day is

pp

pp

pp

pp

pp

know that I must sleep.

know that I must sleep.

p

mf

p

Kettle drum

pp

perdendosi

Easter Sunday, April 16, 1922

Part IV—Re-Birth

No. 8. I SLEPT, AND NOW I WAKE

Tenor Solo

Allegro con brio

PIANO

8

ff

8

8

8

8

Horns

Tpts

ff

f

ff

Più moderato **TENOR**

I slept, _____ and now I _____ wake a-gain.

Str. *fz*

ff *fp* *cl.* *p*

O wak-ing past my dream-ing! O Love _____ Im-pe-rious

cresc.

that hast call'd me forth from out my val-ley's shad-ow! _____

p *Cello II*

p
I feel my spir - it stir — and half a —

4 Cellos
Cello I
ppp

wake, Then look — in bright be-wil - der-ment at dawn. —

rall.

Allegro agitato
A might - y whirl-wind, breath — of the liv - ing

fz

God, Sweeps from be-yond — the bar - ri-cades of night, —

p and stoop - ing low *f* Lifts me *f* from out — my

p *fz*

ff

dust _____ and sets me free.

p

— I feel the Pow'r _____ that moors me _____ to It -

mf

self; _____ That keeps the rhythmic pat-tern of the

f

stars; _____

cresc.

meno mosso

That

3 Fl. pizz. p Strings

f

spins, that spins like a fier-y play-thing in the air, _____

mf *p molto meno mosso*

The Earth that was — my home
più tranquillo

dim. *p dolce*

In the be-gin - ning I look'd up-on cre - a - tion, And my heart grew great with-

in me. — Now that I look up-on a life re - new'd, And

mf

Allegro f

know that man is born a - gain, — My heart is —

cresc. *f*

as — a for-est treed — with won - der,

ff *ff rall.*

Allegro non troppo

My heart is as a for-est treed with won-der, The cym-bals of my

joy-ance make a stir - ring sound, —

My sing - ing shakes the day. — Yea, —

as — the new-born plan - ets sang in ec - sta - sy,

f *mf* *f* *mf* *f* *mf* *p* *cresc.*

ff

sang — in ec-sta-sy, Yea,

molto cresc.

ff

so sing—the voi — — — — — ces of my

ff

ff *rit.* *a tempo*

thank — — — — — ful-ness.

ff *ff* *a tempo* *fz* *fz*

ff *ffz sec.*

Attacca

№ 9. I PRAISE THEE!

119

Final Chorus

Allegro non troppo

CHORUS I

ff

I praise Thee! —

ff

I praise Thee! —

ff

I praise Thee! —

ff

I praise Thee! —

CHORUS II

ff

I

ff

I

ff

I

ff

I

Allegro non troppo

ff

— I glo - ri - fy Thee! — My spir - it on its

— I glo - ri - fy Thee! — My spir - it on its

— I glo - ri - fy Thee! — My spir - it on its

— I glo - ri - fy Thee! — My spir - it on its

praise_ Thee! I glo - ri - fy Thee! — My

praise_ Thee! I glo - ri - fy Thee! — My

praise_ Thee! I glo - ri - fy Thee! — My

praise_ Thee! I glo - ri - fy Thee! — My

ff

praise_ Thee! I glo - ri - fy Thee! — My

sum - mit shouts Thy name! _____

sum - mit shouts Thy name! _____

sum - mit shouts Thy name! _____

sum - mit shouts Thy name! _____

spir - it on its sum - mit shouts Thy name! _____

spir - it on its sum - mit shouts Thy name! _____

spir - it on its sum - mit shouts Thy name! _____

spir - it on its sum - mit shouts Thy name! _____

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of all my

— And yet, be - cause Thou art the source of

— Thou art the source of all

— Be - cause Thou art the source of all my

— Thou art the source of

(unaccompanied)

be - ing's mu - sic, I dare to lift my voice and

be - ing's mu - sic, I dare to lift my voice and

be - ing's mu - sic, I dare to lift my voice and

be - ing's mu - sic, I dare to lift my voice and

all my be - ing's mu - sic, I dare to lift my -

my mu - sic, —

be - ing's mu - sic,

all my mu - sic, — I dare to —

rall.

sing, — and sing — of Thee.

rall.

sing, — and sing — of Thee.

rall.

13 sing, — my voice and sing — of Thee.

rall.

sing, I lift my voice and sing — of Thee.

rall.

voice — and sing — of Thee.

rall.

I dare to lift my voice — and — sing of Thee.

rall.

13 I dare to lift my voice and sing — of Thee.

rall.

lift my voice, to lift my voice and sing — of Thee.

rall.

Largamente
8♩

ORGAN
ff

8

decresc.

Meno mosso

TENOR I & II *pp*

BASS I & II *pp*

O Sing - er, Who hast sent me

O Sing - er, Who hast sent me

Meno mosso

p

pp

SOPRANO I & II

pp

O Sing - er, Who hast sent me forth,

ALTO I & II

pp

O Sing - er, Who hast sent me forth,

forth, —

I — am re - turn'd —

forth, —

I — am re - turn'd —

I am re - turn'd to Thee.
 I am re - turn'd to Thee.
 to Thee.
 to Thee.

rit.
poco lento
rit.
p **ORGAN**
attacca

This musical score is for page 127. It features a vocal melody and an organ accompaniment. The vocal part consists of two staves, both with lyrics: "I am re - turn'd to Thee." The organ part is written for a single manual and includes a section marked "poco lento" and "rit." (ritardando). The organ part also includes a section marked "p" (piano) and "ORGAN". The score concludes with an "attacca" marking.

FUGUE

Allegro moderato

ALL THE BASSES

Home to the voice that sang me, Home to the breath of birth, —

Home to the bells that rang me From heav'n - ly heights to —

ALL THE TENORS

Home to the voice that sang me, Home to the breath of birth, —
earth, Home to the voice that sang me, — Home to the

Home to the bells that rang me From heav'n - ly heights to —
breath of birth, — Home — to breath of

ALL THE ALTOS

Home to the voice that sang me, Home to the breath of birth, —

earth, From heav'n-ly heights, — from heav'n-ly heights, —

birth, From heav'n-ly heights, — from heav'n - ly heights, —

Home to the bells that rang me From heav'n - ly heights to —

Home to the bells that rang me From heav'n - ly heights to

Home to the bells that rang me From heav'n-ly heights to

ALL THE SOPRANOS

Home to the voice that sang me, Home to the breath of
 earth, Home to the voice, the voice that sang me, Home—
 earth, Home to the voice that sang—
 earth, Home to the voice that sang—

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The lyrics are: "Home to the voice that sang me, Home to the breath of earth, Home to the voice, the voice that sang me, Home— earth, Home to the voice that sang— earth, Home to the voice that sang—".

birth, Home to the bells that rang me From heav'n - ly
 to the breath of birth, Home to the bells that rang me
 — me, Home to the bells that rang me
 — me, Home to the bells that rang me

The second system of the musical score continues the vocal and piano parts. The vocal parts are in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The lyrics are: "birth, Home to the bells that rang me From heav'n - ly to the breath of birth, Home to the bells that rang me — me, Home to the bells that rang me — me, Home to the bells that rang me".

mf
heights to earth, from heav'n-ly heights to earth,
mf
From heav'n - ly heights to earth,
mf
from heav'n-ly heights, from heav'n-ly heights to earth, Home to the
mf
from heav'n - ly heights to earth,
p

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in alto clef with lyrics. The fourth staff is a piano accompaniment in bass clef with lyrics. The music is in 4/4 time and features a key signature of one sharp (F#). Dynamics include *mf* (mezzo-forte) and *p* (piano).

mf
Home to the pri - mal sod,
hand that wrought me,
p
Home to the

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in alto clef with lyrics. The fourth staff is a piano accompaniment in bass clef with lyrics. The music is in 4/4 time and features a key signature of one sharp (F#). Dynamics include *mf* (mezzo-forte) and *p* (piano).

mf
p

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in alto clef with lyrics. The fourth staff is a piano accompaniment in bass clef with lyrics. The music is in 4/4 time and features a key signature of one sharp (F#). Dynamics include *mf* (mezzo-forte) and *p* (piano).

Handwritten musical score for the first system. It consists of two staves: a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics "Hoine to the pri - mal sod," with a *mf* dynamic marking. The piano accompaniment starts with a rest, then plays a series of eighth notes in the right hand and a single note in the left hand, with a *p* dynamic marking. The lyrics "hand that wrought me," and "Home to the bells that" are positioned below the piano staff.

mf
Hoine to the pri - mal sod,
p
hand that wrought me, Home to the bells that

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal staff has lyrics "Home to the bells that rang me, Home to the bells, the" with a *p* dynamic marking. The piano accompaniment has lyrics "Home to the bells that rang me, Home to the bells that" with a *cresc.* dynamic marking. The piano part features a series of eighth notes in the right hand and a single note in the left hand, with a *p* dynamic marking. The lyrics "rang me, Home to the bells that" are positioned below the piano staff.

p *cresc.*
Home to the bells that rang me, Home to the bells, the
p *cresc.*
Home to the bells that rang me, Home to the bells that
cresc.
rang me, Home to the bells that

me From heav'n - ly
bells that rang
rang me From heav'n-ly heights
rang me From heav'n - ly heights to

heights to earth, Home to the hand that
me, Home to the hand that
to earth, Home to the hand that
earth, Home to the hand that

wrought — me, Home — to the mind that thought me, Home to the breast —
 wrought me, Home to — the mind that thought me, Home to the
 wrought me, Home to the mind that thought me, Home — to the
 wrought — me, Home to the mind that thought me, Home — to the

f *rall.*
f *rall.*
f *rall.*
f *rall.*

— of God. —
 breast — of God. —
 breast — of God. —
 breast of God. — Home to the hand that

p
p

Musical score for the first system. The vocal parts (Soprano, Alto, Tenor) and string accompaniment (Violins I and II, Viola, and Cello/Double Bass) are shown. The lyrics are: "Home to the pri - mal sod, — Home — wrought me, Home — to the pri - mal sod, —". The dynamics include *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

Home to the pri - mal sod, — Home —
 Home to the mind that
 wrought me, Home — to the pri - mal sod, —

Viol. I
mf
Viol. II
cresc.

Musical score for the second system. The vocal parts and string accompaniment continue. The lyrics are: "Home to the breast of God, — Home — to the mind — that thought me, — Home to the thought — me, — Home — to the breast of — Home —". The dynamics include *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo).

Home to the breast of God, — Home —
 — to the mind — that thought me, — Home to the
 thought — me, — Home — to the breast of —
 Home to the mind that thought me, Home —

Viola
cresc.
f

to the breast of God, to the
 breast, the breast of God,
 God, to the breast of God, to the
 to the breast of God,

ff

ff

ff

ff

ff Trombones

breast, the breast of God.
 Home to the breast of God.
 breast, the breast of God.
 of God.

rall.

Largo

CHORUS I

ff

Home_ to the voice that sang me, Home_ to the bells that

ff

Home_ to the voice that sang me, Home_ to the bells that

ff

Home_ to the voice that sang me, Home_ to the bells that

ff

Home_ to the voice that sang me, Home_ to the bells that

Largo

CHORUS II

ff

Home_ to the breath of birth,

ff

Home_ to the breath of birth,

ff

Home_ to the breath of birth,

ff

Home_ to the breath of birth,

Largo

ff Organ

rang me, Home to the hand that wrought me,

rang me, Home to the hand that wrought me,

rang me, Home to the hand that wrought me,

rang me, Home to the hand that wrought me,

From heav'n - ly heights to earth, Home to the pri - mal

From heav'n - ly heights to earth, Home to the pri - mal

From heav'n - ly heights to earth, Home to the pri - mal

From heav'n - ly heights to earth, Home to the pri - mal

Home to the mind that thought me, Home — to the breast of God, — the breast *rit.*

Home to the mind that thought me, Home — to the breast of God, — the breast *rit.*

Home to the mind that thought me, Home — to the breast of God, — to the breast *rit.*

Home to the mind that thought me, Home — to the breast of God, to the breast *rit.*

sod, Home to the breast, the breast of God, — the breast *rit.*

sod, Home to the breast, the breast of God, the breast *rit.*

sod, Home to the breast, the breast of God, to the breast *rit.*

sod, Home to the breast, the breast of God, to the breast *rit.*

sod, Home to the breast, the breast of God, to the breast *rit.*

sod, Home to the breast, the breast of God, to the breast *rit.*

sod, Home to the breast, the breast of God, to the breast *rit.*

sod, Home to the breast, the breast of God, to the breast *rit.*

of God. _____

of God. _____

of God. _____

of God. _____

of God. _____

of God. _____

of God. _____

of God. _____

a tempo *rall.*

Horns

